



**Arts Education Program
2008-2009 ARTIST IN RESIDENCE
STATISTICAL REPORT FORM**

**Sponsoring
Organization**_____

**Residency
Site**_____

**Residency
Dates**_____

**Artist's
Name(s)**_____

1. _____ Number of students / participants involved in class sessions
2. _____ Number of students / participants served that were minority (defined as
Native American, African American, Hispanic, Southeast Asian, Pacific Islander)
3. _____ Number of students / participants served that have disabilities (here defined
as senior citizens, hearing impaired, sight impaired, mentally or physically
disabled.)
4. _____ Number of administrators and teachers with whom the artist had contact during
the residency.
5. _____ Number of individuals who were directly involved in the funded activity as artists,
non-artists, non-artist project participants or audience members between the
grant project start and end dates.

RESIDENCY COSTS: \$ _____ + \$ _____ + \$ _____ = \$ _____
UAC Grant Sponsor match Other (supplies, etc.) **TOTAL**

Source of sponsor
match _____
Include dollar amounts

Actual total cash
income _____
Include admissions, class fees, etc.

Total in-kind
contributions _____
Include dollar amounts and itemize

Please list previous years your site has participated in the Artist in Education program.

CONTINUED

Sponsoring Organization

1. Using the characteristics listed below, please circle the predominant racial characteristics of your organization. If at least half of your organization's staff OR at least half of your board of directors OR at least half of your members belong to one of the listed racial groups, then your organization is to be classified as that race. If your organization is not predominately (50% or more) one single group, choose the terminal code "99".

American Indian / Alaskan Native	N
Asian	A
Native Hawaiian/Pacific Islander	P
Black/African American	B
Hispanic/Latino	H
White	W
No single group listed comprises 50% or more	99

2. If the majority of the grant activities are intended to serve, involve, or act as a clear expression or representation of the cultural traditions of one particular group, choose that group's code from the list below. If the grant or activity is not designed to serve or represent any one particular group, choose the terminal code "99".

American Indian / Alaskan Native	N
Asian	A
Native Hawaiian/Pacific Islander	P
Black/African American	B
Hispanic/Latino	H
White	W
Does not primarily serve/represent any single group	99

Note: As a general guideline, a project can be considered clearly reflective of a culture or tradition if it is:

- (1.) A project in which the intent is to communicate the culture or traditions of a particular race. For example, performances by an African dance company would be coded as B Black/African American.*
- (2.) Projects which are usually understood to be reflective of the culture or traditions of a particular race. For example, Kabuki theater is performed in many localities and by many Asian and non-Asian groups. All of these performances would be coded as □Asian. The reason for this is regardless who produces the work, the type of theater itself is widely understood to be an expression of Japanese culture.*

Note: We must have this form returned. Failure to do so will jeopardize future funding.

This information will be used as part of a data collection project which documents state arts agency grant making activities nationwide. This information will be used to determine national trends in grant making and will not be considered during the grant making process.

THANK YOU VERY MUCH!

Please return this form to:

Claudia Borjas, Utah Arts Council, 617 East South Temple, SLC, 84102



**Arts Education Program
ON-SITE COORDINATOR'S REPORT FORM
2008-2009 Artist In Residence**

SPONSORING SCHOOL
OR ORGANIZATION: _____

ARTIST _____

1. Identify the member of the planning committee and the role they played:

2. Please indicate whether you are a teacher, parent, principal, or other:

3. In your experience, the artist was:

	<u>EXCEPTIONAL</u>	<u>ADEQUATE</u>	<u>INADEQUATE</u>
Professional in skill, pace, attitude	_____	_____	_____
Effective at communication	_____	_____	_____
Prompt	_____	_____	_____
Sensitive to diversity of student's needs	_____	_____	_____

CONTINUED

4. What components of the teacher training in-service gave the faculty new tools to teach the arts?

How many teachers attended? _____

Which teachers not directly involved with the residency attended?

5. How did students with disabilities involved in the residency respond?

6. Are there ways the Utah Arts Council could have better facilitated the residency?
Were there unanticipated or unresolved problems that occurred?

7. Describe the *ongoing* evaluation of the residency's progress conducted with the artist and the teachers:

8. What did your participants learn?

Please also include additional documentation such as slides, photographs, video tapes, invitations to elected officials and district personnel, programs and press clippings.

THANK YOU VERY MUCH!

Please return this form to:
Claudia Borjas, Utah Arts Council, 617 East South Temple, SLC, 84102



**Arts Education Program
TEACHER REPORT FORM
2008-2009 Artist In Residence**

SPONSORING

SCHOOL OR ORGANIZATION: _____

ARTIST _____

1. Your class was:

Target group _____
(met at least 4 times weekly)

Workshop group _____
(met at least 3 times overall)

Other _____

2. Please indicate grade level of your group: _____

3. How did you participate in planning the residency?

4. In your experience, the artist was:

	<u>EXCEPTIONAL</u>	<u>ADEQUATE</u>	<u>INADEQUATE</u>
Professional in skill, pace, attitude	_____	_____	_____
Effective at communication	_____	_____	_____
Prompt	_____	_____	_____
Sensitive to diversity of student's needs	_____	_____	_____

CONTINUED

5. Describe the activities you had your class do to prepare for the artist's visit:

6a. Describe your groups activities with the artist (please note the setting and number of sessions as well as the number of participants:)

6b. What did your students learn in the arts?

7. How do you feel your students responded to the residency? Did it change the way they interact with others, their attitudes toward and interest in art and school overall? Did you see things such as increased attendance, improved academic performance?

8. Did the residency especially impact any student in particular? For example, did a student excel for the first time and feel a sense of accomplishment? Was a special needs student able to participate in ways he or she is not usually able?

9. Describe those residency activities that gave you new tools to teach the Arts Core Curriculum. ***Please also add the core objective numbers listed in the state core curriculum which correspond to these activities:***

10. Describe those residency activities that related to other subject areas. Please indicate how you will integrate those residency activities into how you teach other subjects in the future. ***Please also add the core objective numbers listed in the state core curriculum which correspond to these activities:***

11. What kind of activities did the teacher training in-service include (i.e. hands-on activities, lecture / demonstration?) Which of these activities will you use in the future?

THANK YOU VERY MUCH!

Please return this form to:
Claudia Borjas, Utah Arts Council, 617 East South Temple, SLC, 84102



**Arts Education Program
STUDENT REPORT FORM
2008-2009 Artist In Residence**

STUDENT'S

NAME: _____

SPONSORING

SCHOOL OR ORGANIZATION: _____

ARTIST'S

NAME: _____

Note to student: The artist's work in your school is a gift of new ideas and skills to help you express yourself and develop creativity. Would you please share your thoughts and feelings about the artist in schools program using these questions to guide you?

1. What did you learn about this art form?

2. Did you notice anything about yourself that changed as a result of the residency (the way you look at or hear things, your feelings about yourself, your interest in the arts, your ideas about artists, etc.)?

3. What did you like best about working with and watching the artist?

4. If you were to have other artists work in your school, what kind of artists would you like? What are your reasons for this choice?

5. How would you like your next artist residency to be different?

6. Any additional comments?

7. For the fun of it....please complete the sentence:

Art is....

THANK YOU VERY MUCH!

Please return this form to:

Claudia Borjas, Utah Arts Council, 617 East South Temple, SLC, 84102



**Arts Education Program
ARTIST'S REPORT FORM
2008-2009 Artist In Residence**

ARTIST _____

SPONSORING
SCHOOL OR
ORGANIZATION: _____

1. The residency included:

_____ no. of target groups (met at least 4X per week)

_____ no. of workshop groups (met at least 3X overall)

_____ no. of in-service workshop(s) for teachers
(one required)

_____ no. of community event(s) (one required)

_____ other _____
(Please describe)

_____ average group size

_____ average length of sessions

2. Which activities do you think the teachers will integrate into their lesson plans in the future?

CONTINUED

3. Describe those activities which addressed core curriculum objectives in the arts and indicate how the teachers may use them in the future. ***Please add the core objective numbers from the state core curriculum which correspond to these activities:***

4. Which activities integrated one or more other subject areas and how would the teacher use them in the future? ***Please also add the core objective numbers from the state core curriculum which correspond to these activities:***

5. What components of the teacher in-service provided the faculty with new methods to teach the arts?

How many teachers attended? _____

Which teachers not directly involved in the residency attended?

What kinds of activities did the in-service include (i.e. hands-on activities, lecture/demonstration)? How will the teachers be able to use these activities in their classroom?

How do you feel the teachers responded?

6. Did the residency especially impact a student in particular? How did students with special needs respond?

7. How do you think your residency made an impact on the long-range arts education plans at the school?

8. ABOUT YOUR SPONSORING SCHOOL / ORGANIZATION:

Please circle one	VERY MUCH			VERY LITTLE		COMMENTS
a. The committee had done advance planning:	5	4	3	2	1	
b. The committee and I agreed on goals in advance.	5	4	3	2	1	
c. The committee understood the difference between resident artist and teacher	5	4	3	2	1	
d. The committee was interested in my work	5	4	3	2	1	
e. The committee understood my need to pursue my own work and provided a schedule to accommodate these needs.	5	4	3	2	1	
f. The committee was flexible and open to suggestions.	5	4	3	2	1	
h. The committee was helpful in locating housing for me.	5	4	3	2	1	
i. My studio / rehearsal space was adequate.	5	4	3	2	1	
j. My teaching spaces were adequate.	5	4	3	2	1	
k. The committee was accessible if I had a problem or question.	5	4	3	2	1	
l. The principal supported the residency.	5	4	3	2	1	
m. The teachers supported the residency.	5	4	3	2	1	
n. The parents supported the residency.	5	4	3	2	1	
o. The community supported the residency.	5	4	3	2	1	
p. There was media coverage of the residency.	5	4	3	2	1	

9. Please identify particularly strong arts education advocates at this school.

10. Were there unanticipated or unresolved problems that occurred? How could the Arts Education office have better facilitated the residency?

THANK YOU VERY MUCH!

Please return this form to:

Claudia Borjas, **Utah Arts Council, 617 East South Temple, SLC, UT 84102**